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Notes On The Turpentine Industry

by C. MALCOLM WATKINS

One of the first objectives in establishing the Virginia colony was to exploit the timber resources of America. Not only lumber to build England's ships was needed, but also pitch, tar, rosin, and turpentine, in order to augment her naval stores. From Virginia southward grew the long-leaf pine whose sap could be processed into turpentine and rosin, and from the first days of the settlement down to the present we find the turpentine industry spreading from the Jamestown area south to Florida and southwest beyond the Mississippi.

The peak of production was reached about 1900 according to Victor S. Clark: (*History of Manufactures in the United States*) when some 38,000,000 gallons

Wood-cutting showing preparing of "box" in long-leafed pine to receive turpentine sap. Turpentine still in background.
From Frederick Law Olmstead: "A Journey in the Seaboard Slave States" (1856-1863).

were manufactured. Some of this was produced by modern methods of wood distillation, but the bulk was made by ancient ways of tapping the natural pitch from the tree—methods which had changed little in about three centuries. Clark states that there was a consumer prejudice against the wood-distilled product, which may account for the long survival of older techniques.

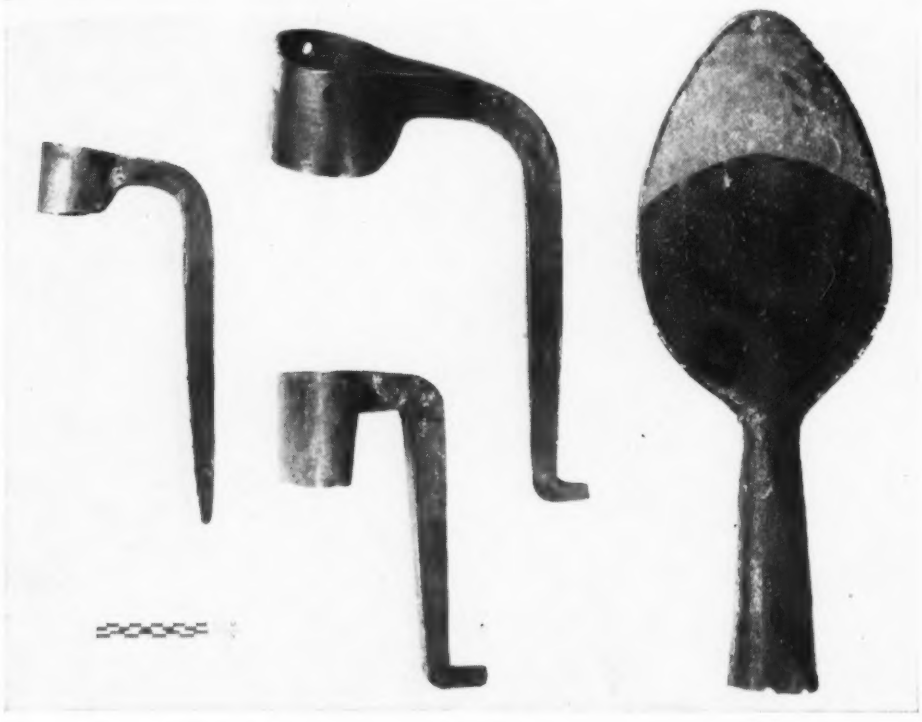
At least two of the many travelers who set down their observations in the 18th and 19th centuries noted the making of turpentine. In 1796, Isaac Weld, Jr., (*Travels Through the States of North America*) journeying along the York River between Urbanna and Gloucester, Virginia, wrote: "The trees, chiefly pines, are of a very large size, and afford abundance of turpentine, which is extracted from them in great quantities by the inhabitants, principally for home consumption. The turpentine is got by cutting a gash in the tree, and setting a trough underneath to receive the resinous matter distilled from the wound. The trees thus drained last but a short time after they are cut down."

It remained for one of the most observant of these chroniclers to make a special visit to the turpentine forests and to tell in great detail what he saw there. This was Frederick Law Olmstead, later famous as the landscape architect who planned Central Park and the Boston parkway system. In 1853 he wrote his *A Journey in the Seaboard Slave States,* recording his stay in North Carolina when it was still the center of the turpentine industry. The following is his account:

Turpentine is the crude sap of pine-trees. It varies somewhat in character and in freedom of flow, with the different varieties; the long-leafed pine (Pinus Palustris) yielding it more freely than any other.

There are very many large forests of this tree in North and South Carolina, Georgia, and Alabama; and the turpentine business is carried on, to some extent, in all these States. In North Carolina, however, much more largely than in the others; because, in it, cotton is rather less productive than in the others, in an average of years . . .

The turpentine forest is from thirty to eighty miles wide, and extends from near the north-line of North Carolina to the Gulf of Mexico. Until lately, even in North Carolina, the business of collecting turpentine had been confined to such parts of the forest as were situated most conveniently to market—the value of the commodity not warranting long inland transportation. Recently, the demand has increased, owing, probably, to the enlarged consumption of spirits of



Left: Puller, or round shave, used in bleeding the long-leafed pine.

Center, upper: Scraper, used in collecting the accumulated rosin that has congealed on the tree below the gashes; lower: Double or flat shave used in bleeding the tree.

Right: Dipper, for dipping raw turpentine from "boxes" which have been cut into tree to receive the sap.

Left and center: Hacks used in bleeding the long-leafed pine.
Right: Hack weight of cast iron.
Tools shown are in the Smithsonian Institution.

turpentine in "burning fluids" and the business has been extended into the depths of the forest. It is yet thought a hazardous venture to start the business where more than thirty miles of wagoning is required to bring the spirits of turpentine to a rail-road, or navigable water..

If we enter, in the winter, a part of a forest that is about to be converted into a "turpentine orchard," we come upon negroes engaged in making boxes, in which the sap is to be collected the following spring. They continue at this work from November to March, or until, as the warm weather approaches, the sap flows freely, and they are needed to remove it from the boxes into barrels. These "boxes" are not made of boards, nailed together in a cubical form, as might be supposed; nor are they log-troughs, such as, at the North, maple-sap is collected in. They are cavities dug in the trunk of the tree itself. A long narrow ax, made in Connecticut, especially for this purpose, is used for this wood-pecking operation; and some skill is required to use it properly. We may see the green hands doing 'prentice work upon any stray oaks, or other non-turpentine trees they can find in the low grounds.

The boxes are made at from six inches to a foot above the roots, and are shaped like a distended waist-coat pocket. The lower lip is horizontal—the upper, arched; the bottom of the box is about four inches below the lower lip, and eight or ten below the upper. On a tree of medium size, a box should be made to hold a quart. The less the ax approaches the centre of the tree, to obtain the capacity in the box, the better, as the vitality of the tree is less endangered; but this is little thought about.

An expert hand will make a box in less than ten minutes; and seventy-five to a hundred—according to the size and proximity of the trees—is considered a day's work.

The boxes being made, the bark, and a few of the outer rings of the wood of the tree, are cut off ("hacked") along the edge of the upper lip. From this excoriation, the sap begins to flow about the fifteenth of March, and gradually fills the boxes, from which it is taken by a spoon or ladle, of a peculiar form, and collected into barrels.

The turpentine barrels are made by negro coopers; the staves split from pine-logs, shaved and trimmed. They are hooped with split oak-saplings. Coopers'

wages, when hired out, are from $1.50 to $2. a day. A good cooper is expected to make six or seven barrels a day. They are of the rudest construction possible—the staves being straight, and forming a simple cylinder—thirty inches long and eighteen inches diameter, headed up at both ends, with a square hole in one end, where the turpentine is poured in.

In from seven to ten days after the first hacking, the trees are again scarified. This is done with a hatchet, or with an instrument made for the purpose. A very slight chip, or shave, above the former, is all that is needed to be removed; the object being merely to expose a new surface of the cellular tissue—the flow from the former being clogged by congelations of the sap.

These hackings being made three or four times a month, the excoriation is constantly advancing higher up the trunk. The slighter the cut, the less the tree is injured, and the slower the advance, and the longer and the more conveniently may the process be carried on: nevertheless, in ninety-nine "orchards" out of a hundred, you will see that the chip has always been much broader and deeper than, with the slightest care to restrict it, it needed to have been. If the "dipping" has commenced when you visit the orchard, you will notice the turpentine collected has much rubbish—chips and leaves—in it, considerably injuring its value. The greater part of this might have been avoided, by having the negroes clean out the boxes in which it had fallen, in the winter; but they seldom take this trouble . . . .

By the middle of March, the turpentine is flowing abundantly, and the negroes must be employed in hacking, as each tree requires to be freshly scarified once in a week, or ten days. Soon afterwards, it is necessary to commence dipping, or the removal of the turpentine from the boxes to barrels. There are two ways of arranging the labor for this purpose used by the larger proprietors. In one, all the negroes employed are divided into two classes—"hackers" and "dippers." The hackers are wholly employed in scarifying the trees. A task, of a certain number of trees, is given to each, which he is required to go over, hacking each tree, once in seven or eight days. The dippers are constantly employed in emptying the boxes, as they fill with turpentine. The other way—and this is more common—is to give each hand a task of trees, each of which he is required to both hack and dip statedly. Twenty-five hundred trees give a man five days' employment hacking, and one dipping, in a week.

From one to four boxes are made in each tree, according to its size; a few inches of bark being left between them. The greater number of trees, from which turpentine is now obtained, are from a foot to eighteen inches in diameter, and have three boxes each.

The hacking is carried on year after year, until, in the oldest orchards, it is extended twelve or fifteen feet, and ladders have to be used to carry it further up the trunks of the trees. The turpentine flows from the most recent hack, down over the previously scarified wood of the tree, towards the box, a considerable proportion of it congealing by the way, and remaining attached to the wood. From this adhering portion, a part of the spirits or oil has evaporated in the process of drying; it is, therefore, of less value than that which is taken, in a more liquid condition, from the box. It is occasionally—perhaps but once a year—scraped off, and barreled by itself.

It is, therefore, known in market as "scrape;" while that which is dipped from the box, and which is of considerably higher value, is termed "dip." The flow of the first year, having but a small surface of wood to traverse, and being, therefore, less exposed to evaporation than the flow of later years, is of higher value than the ordinary dip. It is called "virgin dip." In many of the orchards, at a distance from market, and where, of course, all classes of turpentine are of less value, I observed that the trees had never been scraped —the proprietor having boxed and hacked more trees than he could apply force enough to both dip and scrape. The dip is lessened, however, by allowing the scrape to accumulate; for much of the flow is thus often made to drop outside of the box. The price of the turpentine being much higher than usual, many of the small proprietors are this year scraping their trees, that have not been scraped before. This old "scrape" will be of inferior quality.

A considerable amount of turpentine is shipped in barrels to Northern ports, where it is distilled; a larger amount is distilled in the State. The proprietors of the large turpentine orchards, themselves, have stills; and those collecting but a small quantity sell to them, or to custom distilleries, owned by those who make distilling alone their business.

The stills used for making spirits or oil of turpentine from the crude gum, are of copper, not materially different in form from common ardent-spirit stills, and have a capacity of from five to twenty barrels, an average size being, perhaps ten barrels.

The forest distilleries are usually placed in a ravine or valley, where water can be brought to them in troughs, so as to flow, at an elevation of fifteen feet from the ground, into the condensing tank. At a point at which the ground will decline from it in one direction, the still is set in a brick furnace. A floor or scaffold is erected on a level with the bottom of the still-head, and a roof covers all. The still-head is taken off, and barrels of turpentine, full of rubbish as it is collected by the negroes, are emptied in. When the still is full, or nearly so, the still-head is put on, and the joint made tight with clay; fire is made, and soon a small transparent stream of spirits begins to flow from the mouth of the worm, and is caught directly in the barrel in which it finally comes to market. When all the spirits, which can be profitably extracted, are thus drawn off, the fire is raked out of the furnace, a spigot is drawn from a spout at the bottom of the still, and the residuum flows out—a dark, thick fluid, appearing, as it runs, like molasses.

This residuum is resin, or the rosin of commerce.

Mr. Watkins is Associate Curator, Division of Ethnology, U. S. National Museum. The article is published by permission of the Secretary of the Smithsonian Institution.

Tools and Trade

A column, not for advertising, but a clearing house to make available to members some of the tools which turn up here and there.

by JANET R. MACFARLANE

Prices will not enter this column. That is between you and the seller. All I ask is a postal card inquiry for a name and address and you will get it at once. It is wise to inquire by number. Send your inquiries to Cooperstown, New York.

34. A woman in Ohio has written that she has an old corn jabber "150 years old". No description came but we will tell you how to get in touch with the owner if you will write.

35. There is a small Historical Society in Ridgewood, New Jersey, which is collecting carpenters' tools. They are looking for Taps & Dies, and other tools which dealt with the trade of carpentry since the beginning of our country. If you have any to swap, they will be glad to hear from you.

36. Horse-treads, single and double, and threshing machines are being offered. There is a good single horse-tread in Earlton, New York. The owner states it is in fine condition.

37. Vehicles of numerous kinds are offered. The one pictured has the manufacturer's plate: "Staats S. Bell, 7 Washington Place, New York", and is located in Montrose, Pennsylvania.

38. There is a horse-drawn hearse on sleighs in Watertown, New York.

39. If anyone is interested in a hop-press in "reasonably good order", with a wooden hop fork and barrel-topper, they are located in middle New York State on Route 20.

40. We have need for old rhymes about country stores, store products such as cheese and molasses, having, farming and grain.

Museums and Collections

(Continued from the April Issue)

When traveling around the country you may be near some of the Museums and Private Collections of members of EAIA, and would like to visit them.

To the best of our knowledge the information here given is correct, and for convenience we have grouped them by states. The key for classification is given on page 36.

New Jersey

Arlington—Miss Katherine J. Garrison, 120 Magnolia Ave.
Collects: a-e
Interested in weaving.

Campgaw—John W. Doty, Circle Ave.
Collects: a-d-e-f
Interested in emblematic trade signs
Will show by appointment.

Freehold—Miss Edna M. Netter, Dutch Lane Road
Collects: c-d-e-m
Will show by appointment.

Laurelton—Leland W. Downey
Cracker Barrel Country Store

New Brunswick—W. C. Krueger, N. J. College of Agriculture
Will show during office hours 8:30-5.

Plainfield—John M. Connor, 842 E. Front St.
Collects: a-d-e-f-g-h-j-l-m-n
Will show at any time.

Riverton—Mrs. W. B. Wolcott, Moorestown Road
Collects: a-c-d-e-j-m-n
Will show by appointment.

New York

Albany—John D. Hoffman, 1428 Western Ave.
Collects: f; also prints & unusual items
Will show by appointment.

William H. Lassiter, 24 Sycamore St.
Collects: Shaker materials
Will show by appointment.

Harvey C. Rextrew, 10 Colonial Ave.
Collects: Shaker furniture, tools & household utensils.

Amsterdam—Walter Elwood, 41 Division St.
Collects: a-c-d-e-f-m-n-p-q
Open Mon. thru Fri. 1-4 p.m.; other times by appointment.

(Continued on Page 31)

Have You Square Tools in Round Holes?

by LAWRENCE B. ROMAINE

No library is serviceable unless properly classified, cross-indexed and alphabetically arranged for research. Surely the same is true of any large or small collection of early American tools and instruments and implements in which we are all interested. With this thought in mind, I must again bore you with further notes on and from the *First American Advertising Directory,* 1831.

Due to the co-operation of Thomas R. Harlow, Director of the Connecticut Historical Society, I have acquired not only the 1831 Directory but also the 1832. While hunting through these two small and thoroughly delightful volumes for a cabinet maker's address, I noticed a great many trades listed separately that suggested a new index of special tools. To be sure that these were generally recognized as separate crafts, I also checked *New York As It Is in 1833; and Citizens' Advertising Directory,* and found many of them listed. I think many of us will find that we have tools upon which these notes will shed a new light.

Since no one student knows even ten percent of everything, and most of us far less than that, I shall undoubtedly insult some of you by listing trades with which you are familiar, placing myself in the "less than that" group. However, I think it better to do this than to leave out information that might be of interest to others.

Many of us are familiar with Old Sturbridge Village, Cooperstown, Shelburne, Smith's Clove, Harrison Gray Otis House and many others. We are familiar with these exhaustive collections preserved through the years by people whose foresight was as good as their hindsight, and to whose efforts (to steal another's verse) we are all better off by a damn sight. Many of us have been privileged to study the large private collections and smaller museums as well, and the more I think of it, the more I hesitate to create further division of classifications already established and recognized and to suggest more work for the cataloguer and curator. However, if I provoke discussion and bring up questions as to probabilities, this is all to the good.

It is needless to point out to you that "once upon a time", the blacksmith represented many trades. In rural communities he was the dentist as well as the veterinarian, on top of which, he was absolutely indispensable to almost every other trade, from the architect to the whaler. Since this study is of the 1830 period, when mass production was beginning to feel its growing pains, we can eliminate such all inclusive problems. The age of specialization, about which we hear so much today, was in its infancy, though not generally recognized. Already the blacksmith's sons and grandsons had given up shoeing horses and had become locksmiths, dentists, fancy iron workers and architects.

Each trade, respected for centuries for its many varied productions, had already given way to the trend and split up into many separate crafts.

This brings us to the real purpose of these notes. When the cabinet maker became a cabinet maker and quit building houses and barns, did his tools change? When the glass blower became a glass bender, how did his equipment differ? Is there a difference between a fire board maker and a wall paper manufacturer?

What were the tools of the manufacturer of shaving boxes, buttons and spoons? Should such tools still be catalogued under the old captions we all know, but each of which included dozens of trades as specialization grew, and men and women selected what had been crafts within trades and made them into complete trades? When did the change come? Consideration of such a plan of proper classification must first be based on an accurate knowledge of dates and manufacture. In other words, up to a certain time, varying in rural towns where changes were slow, almost every tool known to the blacksmith's trade should be so recognized and classified.

At the right time, which nothing but exhaustive research can discover, a tool must have been made for the better and faster creating of whaling harpoons, for example, and it is my suggestion that at that date, in spite of the fact that blacksmiths were essential to every whaler on every voyage, the tool preserved in museum or private collection should be marked and dated under Whalesmith—unless, of course, this gentleman used the same tool for harpoons he used for horseshoes.

This example may be a bit far fetched yet it shows all the more clearly what I am driving at. You have the question, now let the 1831 Directory produce the artisans whose tools might require re-classification.

Starting in Albany in 1831, we find Lemuel Steele manufacturing paper hangings, landscape views and fire boards. Does anyone have a set of tools, aside from the paper makers' and lithographers' equipment, that would indicate special size blocks for fireboards? Driving from Albany to Baltimore (by coach, of course) has anyone a set of tools for making artificial flowers? A. Franchi of this city also made glass shades. Here also Francis H. Smith produced the grand harmonicon, or musical glass for which he charged from $25. to $90. each! Such a masterpiece must have required special tools and I offer this as a challenge to our members to produce a harmonicon or at least the set of tools with which it was made.

In Boston, George V. Godfrey made models and patterns in iron, steel, brass and wood. It would seem that such would require special tools and moulds, although perhaps he used those of the carpenter and iron and brass founder for his work. Did Samuel Orrell of Canton, Mass. use special tools for his brass, steel and cane reeds? If so, do we have them and are they so catalogued? David Ritter of New Haven, Conn. manufactured the "National Razor Strop, recommended by two Administrations", and whether there were special tools or not, I'm sure one Administration such as ours of today would sell it even better. E. & B. Spencer, also of New Haven, made planes. No one memory is infallible, but I don't remember any set so labeled in any of

our museums. Burrows & Mill, of Philadelphia manufactured bell hangers, improved smoke jacks etc., and it would seem that in all probability he had other than the blacksmith's implements for such creations.

Many of you are probably thinking this is all a waste of time. Let me note here that I am only trying to pick out manufactures within trades, I am passing by the tinsmith, the stonecutter, the blacksmith, the weaver, the silver and goldsmith and many others to whom many of the selected products may belong, as listed at present. Perhaps it IS all a waste of time, yet from the lot maybe we shall glean a few that may prove worthy of reclassification.

J. J. Stout, Jr., of Philadelphia made whip and walking canes, and though I do not pretend to know a thing about their manufacture, they would suggest some pretty definite equipment. Fancy pearl and tortoise shell combs by John Yard, Jr. of course did have special hand made machines, but these are already known and listed.

A brush manufacturer, such as George Beale of Pittsburgh must have had a special set of tools, and though I may be slipping, I can not remember ever seeing such a heading. The Poughkeepsie Dye Wood Manufactury in their "cutting, grinding and chipping dye woods" must have had special equipment I have never seen. Is it possible that Asa Sanford of Winsted Society, Conn. made his knife sharpeners with a machine used for other products? Has anyone ever seen a knife sharpener machine, and if so, is it catalogued?

I fear this could go on for pages, with no guarantee of proving the necessary regrouping of which I dream. The main headings in the index would perhaps make for museum classification, some of them already suggested and others being more inclusive. Let me regale you with a hasty list:—

Agricultural implements, cotton and woolen goods, artificial flowers, balance and scale beams, band-boxes, bell founders, blacking, block tin ware, book binders, boots & shoes, brewers, brushes, buttons, cabinet-makers, calico engravers, candlesticks, cards, carpets, carvers, turners, axes, chairs, lamps, cloak clasps, clocks & watches, coach, carriage and harness makers, coffee mills, combs, confectioners, etc.

They all suggest to me special tools, implements, moulds, sets of tools and machines. I wonder if we have them all right. I wonder if a set of hair dressers' implements would not make a nice display, at the moment lost in some other group.

What did the only two Manifold Letter Writer Manufacturers use? What tool made the grooves in the mill-stones? Has any museum preserved a Shot Tower? There are hundreds of questions I wish I could answer, and I hope there are many members interested enough and with more time than I, who will be stimulated to action by these perhaps unknown tools, to hunt them out and classify them properly—if indeed they did exist and were not the same as those used by the blacksmith whose children and grandchildren specialized before their time, and created trades of their own.

I shall not bore you with further trades from the 1832 directory, nor the New York Directory. As a parting shot, I notice the architect and the water borer, going from A to Z. I think we should recognize their equipment. I draw no conclusions, and only hope the idea will be contagious. If it has not merit, I must rest my case anyway.

Museums and Collections

(Continued from Page 29)

Brookhaven, L. I.—Mrs. Thomas H. Johnson, Beaver Dam Rd.
Collects: d-e-f
Will show by appointment.

Brooklyn—The Brooklyn Museum, Eastern Parkway
Open Mon. thru Sat. 10-5
Sun. & Hol. 1-5.

Cooperstown—New York State Historical Ass'n.
Farmers' Museum open May 1 thru Nov. every day 9-6 (includes Sun. & Hol.)
Fenimore House open all year round
Displays all items except i-l
See *Chronicle*, Vol. III pp. 13,-18: 139, 140

Copake Falls—John J. Corell, Columbia Co.
Interested in old type and printers' cuts
Will show by appointment at Mt. Washington, Mass.

East Hampton, L. I.—East Hampton Historical Society
Displays: a-c-d-r-f-g-h-i-l-m-p
Open June 15 thru Sept. 15 daily except Sun. 2-5.

Farmingdale, L. I.—George M. Simmons
Collects: a-b-c-d-e-f-h-m-n-p
Will show by appointment.

Garden City, L. I.—Noel Sargent, 112 Tenth St.
Collects: d
Will show by appointment in Chatham Centre, N. Y.

Harriman—Mr. & Mrs. Theodore L. Bailey, Stoney Wold Farm, Orange County
Collects: c-n; rare American locks
Will show by appointment.

Hoosick Falls—George S. McKearin
Collects: c-d-e-f-m-n; glass
Will show glass collection by appointment.

Ilion—Mrs. Carroll A. Edsall, 421 Otsego St.
Collects: c-e; American primitives
Collection at Farmers' Museum, open to public at Museum hours.

Irvington—Sunnyside Restoration, West Sunnyside Lane
Displays: a-b-c-d-e-f-g-h-m-n-o-p
Open weekdays 10-5; Sun. 2-5
Route 9 & The Tarrytown.

Lyons Falls—Miss Sarah M. Trube, "Florissante"
Collects: k-e; textiles, tinware, etc.
Will show by appointment.

Monroe—Roscoe W. Smith, Orange County
Museum Village of Smith's Clove
Collects: a-b-c-d-e-n-o-p
Open daily June 1 thru Nov. 1 10-5
See *Chronicle* Vol. IV pp. 17-19.

New York City—Carl W. Drepperd, 51 E. 42nd St.
Collects: c-d-e-f-g-k-l-p

(Continued on Page 33)

More on the Turkey Oil-Stones

by MINER J. COOPER

On reading about the Turkey Oil-Stones in the April issue of *The Chronicle,* I thought the members might be interested in knowing how to dress and restore badly worn and scarred oil stones.

Lay a piece of thick plate glass, from twelve to fifteen inches square, on a flat surface. Pour some water on the glass and sprinkle liberally with No. 120 alundum grit. Then take the stone and rub in a circular motion the side you wish to dress on this mixture, adding water and more grit as needed. By occasionally washing off the sludge in a pail of water the low spots can be detected. Turn the stone end for end occasionally to help keep the surface level. When it is perfect all the way across, it is again ready for efficient use.

This method can be used on both natural and artificial stones. It is especially valuable in removing the glaze from a stone which has become saturated with oil and tool cuttings. If the stone still seems too slick, wash it thoroughly in a solution of either tri-sodium phosphate, soilax or oakite. This will remove some of the excess oil.

If the stone needs retempering, lay it on a shallow pan and cover it with cutting oil such as that sold by the Pike Company. Let this soak a few hours or longer, depending on the stone. Wipe off excess oil and it is again ready for use.

One way to tell whether or not a stone needs retempering is by noting the degree of penetration of the cutting oil, which should lay on the surface of the stone to carry off the steel particles as the tool is being honed. In other words, if the oil penetrates too rapidly, the stone needs retempering.

After use, the stone should always be wiped clean and occasionally washed to remove particles from the pores.

I find that hard Arkansas stones become slick very quickly but a few passes over the grit and water mixture restores them rapidly.

I have restored a few very badly worn and discarded natural native stones to their original efficiency through the plate glass, grit and water method.

Loosely fitting or rocking bottle stoppers may be lapped in by using cutting oil and grit obtainable at any good optical store. Apply the oil and grit liberally on the stopper, place it in the bottle and start twisting back and forth until it is properly seated.

Correction

Please correct *Museums and Collections* as follows: April *Chronicle*, p. 18—Three Oaks Museum is closed and collections have been moved to the Michigan State College. p. 23—Mrs. Stammers is now living at Highland Road, Bolton, Mass., where her collections will be shown by appointment.

The Useful Cabinet

(An extension of Lawrence Romaine's notes which appeared on page 3 of the January *Chronicle.*)

by PENROSE R. HOOPES

The Useful Cabinet, a magazine published in Boston during the first half of 1808, lived six months, expiring in June, 1808 with Vol. 1, No. VI. It was well edited for the New England Association of Inventors and Patrons of Useful Arts by Benjamin Dearborn and contains a wealth of native American material on the practical arts. In some respects it is the most important, and it is certainly the rarest, of the early American journals of its type. Less than one half a dozen complete files are known to have survived to the present day, although copies of Vol. I, No. I for January 1808 are occasionally found, having been widely distributed by the editor as samples in an effort to secure subscriptions.

The request which appeared in Vol. I, No. I for instructions on making a Luting for Stove Joints brought forth no immediate reply, and the editor therefore offered a reward of a year's subscription to the magazine for the best answer received by May 1, 1808 (See Vol. I, No. III, page 64). The offer failed to produce any information and nothing further on Luting for Stove Joints appeared. The plea for information on domestic Turkey Oil-Stones was likewise ignored by the readers, no further mention of these stones appearing in any of the six numbers of the Cabinet.

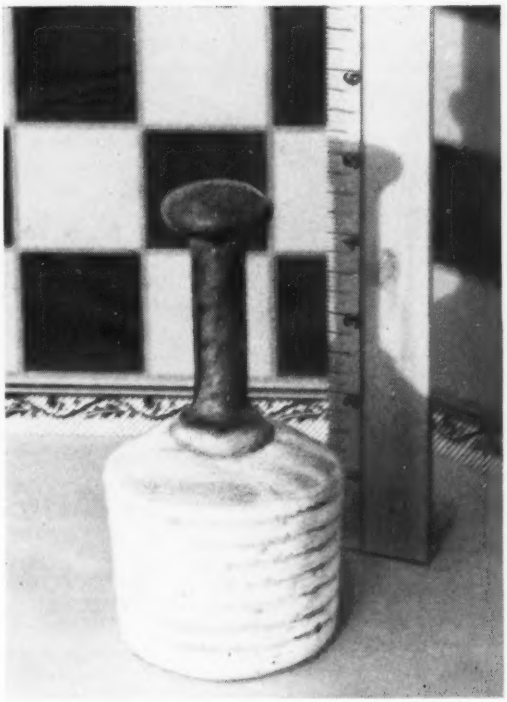
The request for a description of the method of making instrument cases was answered on pages 34 and 35 of the February number of the journal. Like all of the contributions to the Useful Cabinet, this answer was anonymous, but the unknown author seems to have been a practical man and his method would undoubtedly produce the desired results. He described his process as follows:

The Method of Making Cases of Paper, Leather, &c.

If paper be used, it should be thick, even and of a stronge texture; coarse brown paper will generally answer the purpose. This should be cut into strips of the size most convenient to the article intended to be cased. It must then be wetted as paper is for printing, with this difference, that gum water is to be used. After having laid one night in a warm situation, it becomes fit for use. It is then wrapped on molds, previously oiled, and every thickness, as it is folded on, is to be smeared with a paste of wheaten flour, strengthened by gum or glue. Each fold should be pressed close as it is wrapped on. Many subjects require to be stiffened by Bookbinders boards introduced between the first and second folds. Being dry, the parts must be fitted by a knife, and then varnished with Mastic varnish, colored with lamp-black. Finer paper of firm texture may be used to cover the shavings for partitions; and also when the case is to be covered with leather or shagreen; it should remain on the molds until perfectly dry.

The molds are to be made of hard wood, well smoothed and formed to draw out easily when the paper becomes dry. Many things as parchment scabbards of swords, &c may be formed on the instrument they are intended to cover.

What's It?



The object pictured was found on the banks of the Missouri River three miles east of Great Falls, Montana. The handle portion is made of iron and the body is a rock material which appears to be a cross between granite and limestone.

Fall Meeting

The Fall meeting of the Association is scheduled for Salem, Massachusetts, at a date to be announced. You have a treat in store for the historical landmarks are said to surpass those of any other New England city.

The town was founded in 1626, and among the interesting features are the Town House Square, site of the Town House where the first provincial congress met; and the spot where John Endecott cut the cross from the English flag, and where Hawthorne's town pump stood.

There are many fine old houses of the 17th, 18th and 19th Centuries and the Pioneer Village which is set up exactly as it was in early days.

In addition there are special attractions for members of EAIA. The Peabody Museum specializes in marine relics, and contains an outstanding collection of whaling implements, as well as tools and utensils of all nations.

American tools and implements of a by-gone era have been collected by the Essex Institute over the years and it will probably arrange special displays of interest to EAIA.

The Hawthorne Hotel is enthusiastically recommended by Salemites as a comfortable place to stay, and probably most of the meetings will be held there with trips planned to cover various places of interest.

Museums and Collections

(Continued from Page 31)

New York City—Kenneth H. Dunshee, 59 Maiden Lane, 12th floor.
Museum - displays items pertaining to horses; blacksmithing; whitesmithing; wood-carving
Open Mon. thru Fri. 9-5.

Dr. Sigmund Epstein, 15 W. 44th St.
Collects: j-o (invalids', doctors')
Will show by appointment.

Peter F. Haselbauer, 340 E. 66th St.
Collects: f
Will show by appointment.

Richard W. Lederer, 285 Madison Ave.
Collection of mechanical banks
Will show during office hours.

Mrs. Edward Menden, 12 E. 86th St.
Collects: d; old laundry equipment
Will show by appointment at 946 Madison Ave.

Museum of the City of New York, 1220 Fifth Ave.
Open Tues. thru Sat. 10-5; Sun. 1-5; Hol. 10-5.

Floyd F. Nichols, 11 E. 36th St.
Collects: d-f-i-j-k-l-m
Will show by appointment.

G. J. Wightman, 183rd St. at Pinehurst Ave.
Collects: d
Will show by appointment.

Old Chatham—John S. Williams
Collects: a-b-c-d-p
Will show by appointment.

Riverhead, L. I.—Suffolk County Historical Society, West Main Street
Displays: a-c-d-e-i-j-n-m-o-p
Open every day except Sun. & Hol.

Staten Island—Staten Island Historical Society
Richmond, L. I.
Open daily.

Syracuse—L. A. Johnson, 1114-1116 S. Salina St.
Country Store.

(Continued on Page 35)

The Chronicle

Early American

Industries Association, Inc.

The purpose of the association is to encourage the study and better understanding of early American industry, in the home, in the shop, on the farm, and on the sea, and especially to discover, identify, classify, preserve and exhibit obsolete tools, implements, utensils, instruments, vehicles, appliances and mechanical devices used by American craftsmen, farmers, housewives, mariners, professional men, and other workers.

EDWARD DURELL, *President*
500 Dublin Avenue, Columbus, Ohio

LORING MCMILLEN, *Vice-President*
Staten Island Historical Society
Richmond, Staten Island, New York

LEWIS N. WIGGINS, *Vice-President*
Shelburne Museum, Inc.
Shelburne, Vermont

GEORGE M. SIMMONS, *Vice-President*
Farmingdale, Long Island, New York

MISS JANET R. MACFARLANE, *Secretary*
Farmers' Museum
Cooperstown, New York

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Communications regarding the contents of The Chronicle should be addressed to the Editor; regarding back numbers to Loring McMillen; suggestions for members to any of the Officers; all other matters to the President. Addresses as here given.

DUES

The annual dues are payable January 1st, and are as follows. Regular members $3.00; Supporting members, $5.00; Sustaining members, $10.00 and up. There is no distinction between classes, except the amount of dues, but The Chronicle cannot be financed unless a considerable number of the members pay more than $3.00. Each member is expected to voluntarily place himself in the class which represents the amount he is willing to contribute to the support of the Association for the current year. Life membership costs $50.00. The Chronicle is sent to all members without additional charge.

Editor's Comment:

For the benefit of new members and to remind the old ones, we repeat that we welcome literary contributions from everyone.

If you are an expert in your field, or particularly interested in certain items, send us a few hundred words on the subject. We do not expect you to take the time to write long and weighty articles, for we do not pay for your efforts, but you will agree that the more diversified the material, the more interesting *The Chronicle* will be.

In this issue Mr. C. Malcolm Watkins has presented an industry new to EAIA and Mr. Lawrence B. Romaine's list of trades should suggest future articles.

Several members have promised material; one even furnished cuts to go with an article, but the material has never been received.

We have just received a copy of a beautiful new book, *DuPont - The Autobiography of an American Enterprise.* It has been prepared in connection with DuPont's 150th anniversary on July 18th, and traces the company's role in the growth and development of the Nation.

As the Foreword states, "This is a book without an author, just as it is a story without an end." It is not a formal history but a living record of the development of an industry which started with a single powder mill in a trackless wilderness and the men and women who made it possible.

Profusely illustrated with photographs from many sources, it depicts through them, the progress of the American way of life as luxuries became necessities and new and better products were made available at lower costs.

Annual Meeting

About sixty members and guests attended the annual meeting of the Early American Industries Association held at Dearborn, Michigan, May 9, 10 and 11, 1952.

Following dinner, Saturday, May 10th the business session was held and a talk was given by Mr. H. S. Ablewhite, Chief Curator of The Henry Ford Museum and Greenfield Village.

An invitation was extended to the Association to hold a meeting at Colonial Williamsburg, Virginia, which has been accepted for the Fall of 1953.

For the Fall of 1952, the meeting will be held in Salem, Massachusetts in connection with the Rushlight Club's twentieth anniversary meeting.

The Annual Meeting in the Spring of 1953 will be held in Shelburne, Vermont accepting the invitation of Mrs. J. Watson Webb.

Directors re-elected for three years are: Charles E. Ayers, Edward Durell, Charles C. Stoddard, Charles E. Vanderveer, Elwood J. Way and Mrs. J. Watson Webb. New directors elected are: Miner J. Cooper, Robert G. Hill and C. Malcolm Watkins.

All officers were re-elected to serve one year.

New Members

CALIFORNIA

Los Angeles 31: Vernon W. Riley, 2512½ Workman Street (1735)

DELAWARE

New Castle: Mildred H. Harrington, Old Court House (1731)

ILLINOIS

Chicago 51: Harold Warp, 1100 N. Cicero Avenue (1728)

MARYLAND

Gaithersburg: H. W. Becraft (1730)

Rockville: Edwin L. Davis, 103 W. Montgomery Avenue (1732)

MASSACHUSETTS

Chestnut Hill 67: Mrs. Harry J. Klotz, 160 Laurel Road (1723)

Plymouth: Arthur G. Pyle, Secretary, Plimoth Plantation, Inc. (1741)

Weston: D. Stephen Thrall, 270 Boston Post Road (1734)

NEW HAMPSHIRE

Antrim: Roy W. Baker (1740)

NEW YORK

Cooperstown: Charles Campbell (1738)

Deansboro: Esther Skerritt Sanders, Old Music Store (1733)

Ogdensburg: W. Allan Newell, Ogdensburg Trust Company (1742)

Utica: Verne S. Swan, 38 Arlington Road (1736)

OHIO

Columbus 14: Karl W. Couch, 562 E. Torrence Road (1737)

Columbus: C. H. Webster, 226 Blenheim Road (1739)

PENNSYLVANIA

Doylestown: Audubon R. Davis, 82 South Main Street (1725)

Villa Nova: Mrs. George H. Thomas, 361 Spring Mill Road (1726)

York: Russell E. Thompson, 1236 W. Market Street (1724)

VIRGINIA

Fredericksburg: Carl T. Lindstrom, Tidewater Crafts of Virginia (1727)

Deceased

S. A. Griswold, Branford, *Connecticut* (898)
George MacReynolds, Doylestown, *Pennsylvania* (805)
D. Irving Mead, Brooklyn, *New York* (626)
Everett N. Robinson, Hartford, *Connecticut* (1649)
Charles Messer Stow, *New York City* (20)
W. B. Wescott, Feasterville, *Pennsylvania* (1111)

Change of Address

Mrs. Edward C. Fales, to 921 Fairway Drive, N. E., Warren, *Ohio*

Miss Helen S. Johnson, to 968 Laurel Avenue, Bridgeport 4, *Conn.*

Mr. James E. Legg, to 4155 Wilkie Way, Palo Alto, *California*

Mr. C. J. Nutall, to 660 Madison Avenue, New York 21, *N. Y.*

Mr. J. P. Remensnyder, to P. O. Box 287, Ossining, *New York*

Mr. Jack D. Rittenhouse, to 1103 South Shepherd Drive, Houston 19, *Texas*

Mrs. Grace Lyman Stammers, to Contentment Farm, Highland Road, Bolton, *Mass.*

Charles Messer Stow

The death of Charles Messer Stow on May 15th was a great shock to antiquarians and his many friends. Mr. Stow was a charter member of the Early American Industries Association and on the Board of Directors for many years.

He edited the antiques pages of the New York Sun from 1929 until the sale of the Sun to the World-Telegram in January, 1950 and was antiques editor of the World-Telegram and Sun at the time of his death.

Mr. Stow often wrote of the activities of EAIA, for his pages, usually referring to the association as the "Pick and Shovel Club."

He was a trustee of the New York State Historical Association, the American Historical Association, the American Institute of Archaeology, and the American Scenic and Historic Preservation Society.

Museums and Collections

(Continued from Page 33)

Wading River, L. I.—James A. Keillor
Collects: a-b-c-d-e-f
Will show by appointment June 15-Oct. 15.

White Plains—Westchester County Historical Society, County Office Building
Displays: a-c-e-f-n
Museum open every day except Mon. 2-5 p.m.

Williamsville—Daniel B. Niederlander, 169 Cayuaga Road
Collects: a-c-d-m
Stone Mills, 56 Spring St.
Will show by appointment.

Windsor—Miner J. Cooper, Main St.
Collects: a-c-d-f-h-j-m-n
Will show by appointment.

Woodmere—E. Louis Jacobs, 24 Woodmere Blvd., N.
Collects: f
Will show by appointment.

Pennsylvania

Doylestown—Bucks County Historical Society
Displays: All items except 2-p
Open Apr. 1 thru Nov. 1, 805.
Frank K. Swain, "Fonthill"
Collects: a-d-e-f
Will show Mon. thru Fri. 10-5.

(Continued on Page 36)

Communications

From Miner J. Cooper, Windsor, New York

This butter-working machine was patented by a Joseph Adams who lived near Binghamton, New York. I have no other information on it, but would guess the date as sometime between 1880 and 1900. Neither do I know whether it was ever manufactured.

Perhaps some other member can help with this.

Two identifications have been received for the implement pictured in the What's It? column, page 24, of the April *Chronicle.*

From Norman Studer, Phoenicia, New York

It is an implement that was used to hold together tightly a bundle of hoops while they were being tied. I have found several such implements in the Catskills, where at one period hoop making was a very important industry. One hundred hoops were tied together in a bundle and hauled off to market.

In the catskills this implement was called a squeezer.

From Newton C. Brainard, Hartford 1, Conn.

I believe this is a device for clamping brush or sticks tightly for faggots. You will find a description of such a device on Page 28 of *Made in England,* by Dorothy Hartley. In the sketch she uses, I believe the position of the sticks should be reversed. It is obvious that the worker would have much more power by holding the long ends of the sticks rather than the short.

Museums and Collections

(Continued from Page 35)

Lancaster—Landis Valley Museum
Collects: Items of Pennsylvania Dutch Kultur
Open every day 9-5 except meal time.

Lansdowne—Mrs. Charles S. Musser, 25 Dudley Ave.
Collects: Bells
Will show by appointment.

Philadelphia—David Gwinn, Pennbrook Milk Co., 500 S. 27th St.
Collects: Dairy equipment
Dairy Museum open Mon. thru Fri. by appointment.

Richlandtown—Mrs. Rudolf P. Hommel, "Gargoyle"
Collects: c-d-f-n
Will show by appointment
Route 212.

Swarthmore—Mrs. Waldo Porter Davison, 307 Vassar Ave.
Collects: c-e; hand-made linens
Will show by appointment.

Scranton—Everhart Museum
Displays: d-e; fine collection of American Folk Art
Museum open Tues. thru Sat. 10-5; Sun. 2-5; closed Mon. Hol.

Ambler—Robert T. Trump, Valley Green Farm, Bethlehem Pike
Collects: d-f-n
Will show by appointment.

Ardmore—David B. Robb, 2713 Haverford Road, "Pont Reading"
Collects: a-c-d-e-n-q; wood-working tools
Will show by appointment.

Vermont

Montpelier—Vermont Historical Society
Displays: a-b-c-d-e-k-m-n-p
Open daily except Sat. & Sun. 8-4:30.

Shelburne—Shelburne Museum, Inc.
Displays: a-c-d-f-n-q
Open in Summer 8-4.

Virginia

Mt. Vernon—Mt. Vernon Ladies' Ass'n.
Collect: c-d-e-f-o
Open daily Mar. 1—Nov. 1, 9-5; Nov. 1-Mar. 1 9-4:30.

Newport News—Mariners' Museum
Displays general marine articles
Open daily 9-5; Sun. 2-5.

Williamsburg—Colonial Williamsburg
Displays: a-d-e-m-o; also furniture & furnishings of 18th Century
Open daily 9-5.

Key for classification:

a—Farm tools
b—Large farm implements
c—Tools of crafts and trades
d—Kitchen and household utensils
e—Spinning and weaving
f—Lighting devices
g—Toilet articles
h—Hunting, fishing and trapping equipment
i—Whaling equipment
j—Surgical, medical and dental equipment
k—Scientific instruments
l—Navigation instruments
m—Devices used in weighing and measuring
n—Hardware
o—Vehicles
p—Machines